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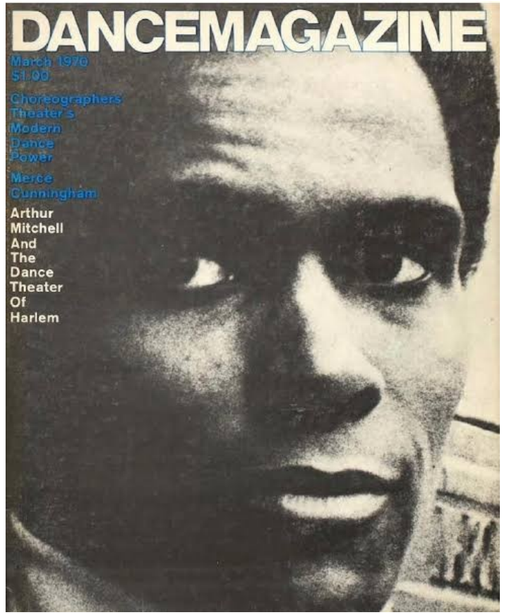
DANCEMAGAZINE
March 1976
$1.00
Choreographers
Theater's
Modern
Dance
Power
Merce
Cunningham
Arthur
Mitchell
And
The
Dance
Theater
Of
Harlem

I. A World of Points and Debates in One Rendition of A Close-Up to Her and I

First a point of fact within a set of facts which then arrange a production of a point of circumferances and merge then with history. I also meant this concentric process is also to trace by the elipses of a hand movement some material for reading a whole history of a point. Now I re-read this as a cathedralic structure. All of this then is the 19th century at one point and the 18th century at another point. I proceed then in elipses then of Greek Maratisa. I also mean Hebrew. “So what does this mean?” a woman asked Ilaan. “Some points I make, some historical productions of the points I make.” And then in fact speed, agility and Hebrew. At some point I also meant “What this many points makes on a paper is then a complex set of points being one set of points and that then is related to another circumference.” I meant only Hebrew. Perhaps they all were walking in elipses there by God. Not only the science and strength of strictness and exactitude but also grace which follows in a joke from science but is lived. I mean sheer grace.

II. Cinema, what then is its Proceedings

I meant it is all science. But we love the jokes. We live, we prove theorems and proofs render our lives. Imagine that Alain jokes to Ilaan one day.

Part I – Long Historical Movements at a Pub in New York

I. A Iranian Protest and Cinema on a Computer of an Image from the 1970s

In the kitchen, a woman was in fact working on her corduroy handmade ethics. In the next room, in fact in the bedroom, was the man, Ilaan who was in fact rocking out to music and listening to the purest sounds. As a young genius of the type who reads John Coltrane and understands the purest jazz movements and then shifted as it were to the car outside and parked by some other person, there is then a road that leads all the way to many roads which now shifts to in fact Spain after this introduction to India, Delhi. In Spain and then in France, equally in America, people are in pubs and smoking and working out in college an ensemble of papers which work for the companies and is also then work for literature and films.

II. Now A French Protest and People Walking By

And so in fact the people were all walking back home and they went by bicycles and motorcycles and even cheap buses and were in fact in local trains. Passing by after a long strike in the working class sections. I also argue in many ways Ilaan and his lovers were then walking on the road in his new house in Madrid and working on some conversations, tape recorders and music and mixing it to their tunes in in fact headphones and making it to the university where they were teaching and talking.

III. Overall History of the 1970s and then the long present of the 1960 after Cultural Revolution

In fact then the process was a history in totalization and was in fact about the people passing by and working on their protest lyricism. In fact there were protesters in radical stone pelting masses in the streets of Rome and even Athens in Greece. In fact then it got dispersed even in Mumbai. And all of these were textile mill workers. And a number of women joined the large Iranian masses. All of this was in the outskirts but seemed like a mainstream student movement to the French who admire the students overturning cars and called it Cultural Revolution of Mao in China, but most workers were agitating in their house in fact and on phone and talking even in India extensively to journalists and made quotes of Marx in fact and discussed their point with them. In trains filled with passengers there were many people passing by and making it to their holiday destination. In that sense Arturo was with Jorge Luis and speaking on the phone and even on Quantoff conversations and talking a lot in different ways. They were in fact working out the problems of mathematics and literature and proved the thesis that Ilaan and they were together geniuses of discovering a world of conversations and even a process of writing in old methods of Hebrew calculus and calculation that in fact there is a pure Hebrew and even Arabic, especially Arabic calculation of small wages and books and even libros and libraries and it produces the idea of a visit to Buenos Aires that they met in and talked about and went then to Mexico as well. All across the roads and trains, and flights there were people. A large public one felt.

Part II -

I. A Kitchen Again and Housing and Walks in Tel Aviv, Israel

In fact Isiah and Iskiel were working in the kitchen with their parents and discussing how to make in fact Falafel and drink some rum. In fact they mixed the two and drank and ate in the living room at their dining table. Many people in Israel were celebrating the independence of Israel and Palestine as well. Jewish families were all drinking and smoking as parents and covering the news of all the poverty they meant of Israel and Palestine. But somehow they knew it was more Torahnic. They were in cars and were passing by the streets and made it to the college and talked to a Jewish looking Carlo Marx and even Alain Moriarity. A lot of them were talking in Jewish clothing. And finally in university, they took leave as many Jewish students they remarked were walking by and dressing in their regulation formal clothing. All of this then was 1981.

II. Bedrooms and Today, Ilaan and the Women

Afterall a complete novel. I mean just these things. Read it across, complexly and like a game, which excludes the word Arabic according to Arturo. Jorge means it is a completely long novel and is boring stuff. It reads from this point backwards. A point novel. Women were all dressed in their formal clothing and style and Israel was invited by the mother to the house. We are in the present now. People live rich lives. In richer sections of Madrid there were in fact arisocrats who drank wine and talked about hobnobbing with the government people and trying a better commodity. Something like the ways of the rich. They all walk in central Madrid and cover the art. Art galleries are popular as well.

In the road outside the kitchen and house. Israel was invited by Ilaan. I mean this is then ethics they all said. And in a suite and wearing a beard and a thin tie. The Prophet was called the person who reads Carlo Marx to them more and more. Reminding them of their Prophetic past as he calls it. All about this visit. Many people were driving in the Northern Rue of France. And so many conversations about metroes and so many people. Ilaan was busy dancing the jive with all the women and Isiah and Isikiel called it with Moishene and Gershome, a ballet.

III. Some Montage from the 1960s Manuscript of a Lost Work, the Best Carlo argue

Now read this as the process in the living room in Areminian Morrocan housing. People are all on the telephone and talking to Jacques about this work. All of them are getting true about in fact the process of politics and literature. Jacques is now in Paris. He is travelling as a 20 year old in all the universities and holding files like these. All copies from the computer store and all just that he claims is ethical. He is then working on his own idea of philosophy. He means it is just to talk it out. In Arab ways.

IV. Police in Black Housing Crises, Years of Distress in America – 1981

In fact so many black people protesting that people work in the area as large protests gather everywhere on housing of course. Housing rents spiralling high and such rent racketing for black poor people. And jobs being scarce. In one letter to the government, all the CIA people confirmed that rents are 100,000 Dollar high rents in all apartments.

V. Simple Writing on Science, Advice from A Scientist

In fact then as one is writing – A U B and understands the point as impressions we have of the news and jokes and mysticism and Hebrew spiritual points. We mean it is all hear say. A house is related to its music system and that is all.

Part III – Detour to in fact Film Making

All of them were huddled together, the film makers making money in France. A lot of debates and they argue edit the damn film. It comes off too naïve in the actual process. So in fact a lot of editing shots takes place.

In a living room in Paris, Alain and Slavei were in fact checking out the arguments on Soviet cinema. It is all being shot in diverse ways. But the art is editing. Editing is a film art.

I. A Long Walk in Madrid and New York Parallely

Many people go out for walks. On the boulevard, and a car passing by. CIA is busy working on its remarks to the law. People walk and figure out their career money. A lot of French women join Ilaan in the present. A long history of fragmentation here, Borges remarks.

II. Norman Lewis – The Breakthrough

Celebrate this, celebrate this expressionist. It is all the concreteness of history, but then abstractly. The fine art critics of the Louvre express in France, 1982. IN comes a man in the scene. Jewish people, CIA and philosophers debating a lot of ethics in India these days, edit, 2026.

III. Scientists on what is Infinity afterall – in Minimal Renditions

Just a walk with Ilaan and black folk and Jewish people, and perhaps only for Ilaan the women he loves. All of that then is configured to a fable – that celebration is infinity, but I mean as a montage of say Andy Warhol. I mean all that is being said in fact. B U C, and that becomes a basic film tape and its union with advanced ideas of that film tape or image.

IV. Film Credits.

Images, cutting techniques. A woman is cutting a film.

Part IV

A long sentence now, Jorge argues, this has to finish off the work. It is a long work I assure you and very experimental jazz.

Perhaps there were people collecting for a picketing in Florida and some jazzy white people were smoking and driving a car into the black people’s large mass, and I was smoking cannabis in college recently and all of this appears then as a run on the matter in any sense then Carlo Marx and Sal and even Alain Morieartity and William of course were all working on their novels for years and it is all written in so many language syntaxes of computer editing afterall.

I mean then edit this in computers. Have fun.

II.

In the kitchen, working on the small paratha and poor olives merged.

I was making Shawarmas. All of Iran is busy chatting about Alle, the man who looks in a cover jacket like a well read man. He is then in fact a newspaper man.

I. Perhaps I am a Young Writer of a Novel in Adane, Turkey, 1974, and 1928, two works and two writers, who meet at 2026, perhaps then a journey on a train and some events of finally a murder of a woman in Turkey and also in a way Aijaz, a journalist in Lebanon, Beirut, and some women who meet Ilaan in his house as always in Algeria as with Delhi.

Only a few words for him. The man called a great man. Some cinematic still images of the man in a newspaper and some process works in Israel on his image. Many people are finally working on a novel based on this Aijaz person who is writing his Arabic news paper and translating it to a encounter with a British news press release. Can you believe, that the world has British news press and even French news press going on. All we can tell shifting a key, is a minor door pen and its key and that work called “La Mountaine Fabrique” written there which explains “At Last” and these two works read with political style discussions of PCF in France. I mean he explains “Nothing can be understood of the world beyond working class and peasant protests.” Aijaz explains in his work – there are many businesses and even presses and finally he finds at the door of his house in New York, some arguments on American press news. All of this is something it means of a mystery to us, sitting at home in a Delhi rich house and with companies and capitalists all discussing finally the same story of Marxism.

II. Cuba and Algeria and Us here in India, Delhi and working out the whole journalistic, historical and cinema scripts and evidences of finally some totalization and works of printing press type newspapers we never find according to Slavei and even some fiction printed on a webpage and such experimental news for us to understand what in 1978, Alenette called “Humanisme et La Cultural Revolution” I mean some old Maoist papers to be read.

In fact Cuba is a whole debate for us living Marxists. Aijaz agreed over the computer and webpage communication and was walking on a road in Tel Avive and even then Kerove and Mahmoud and finally Ilaan, Arturo of course and Jorge Luis Borges the famous poet and writer all of whom were working on their papers and proceeding in a flight to India, Delhi. I mean in fact the Cuban debate is still alive and raging. I mean its history is all about revolution and this then is its current mess of events of protests and even today in 2026 and earlier this year and a few years ago in fact a whole revolt and mass agitation and some pristine advice from us finally on a set of webpages all ignoring as Fidel meant the material conditions of poverty, for pressing on Picasso and such news reviews instead.

III. A Few Armenian Novelists and the Term Enthusiasm after a Whole History of Iraq Communism and so Some Journalistic and Whole Work Analyses from PCF, busy sitting on the webpage and talking away.

And therefore in fact, in 1968 a May protest of students and workers broke out. PCF was with the people and spending a whole year defending the resistance. Though in actual fact it seems to be a protest against PCF as well. Who knows as in fact in a small page on the journalism of Ilaan all of this is explained well.

Now a long perspective on all the Armenian works of Ilaan.

I, II and III so far, three works. Armenian novels.

First the argument, a long history of finally the Arab world, but now we add for reasons unknown to us, Cuba.

Now a long history is meant to be read with the situations of the Arab Intifadas and a long history of course of smoking and drinking tea and coffee, as rich people drink alcohol and Israel is always with drinking and rum and beef. I mean this is current life Isiahe points out, those were a few events. He means this is usually like that. It is always like that and usual. He also means the best way of following the world he said in a BBC world way is to read the novels and be more materialist and just follow the webpage.

Now after a long history of events, arcs and sub-temporalities – going then to non-Armenian works and following all the history of developments – I mean in fact in 1987, Alenette complained that it is all travelling he does and did and doesn't want to. Such a brief and lasting encounter those days with PCF and nowadays all through and always. We like being chatty and working with Ilaan. He describes the Marxist news and we follow the Marxist news.

I mean be Marxist and write and historicise and journalise the work. I also mean the work is complex.

IV. A Long Work on Travelling Instead by Aijaz and Mesrave and La Grange, recent years and a long set of periods before, in the 1980s in Cuba as well

In the process of working on Armenian novels and write ups. Finally it meant we are Arab, as Jacques explained and Jerar agreed. It is all about Arab contexts and situations and our fidelity to the poor Arab continent and its situations so boringly written according to one account the women in love with Ilaan said openly it is said, to finally love Ilaan alone. They mean he is a Prophet. We all follow Marxist radio.

V. A Whole Circumstance of Protests and What Else can We Do for the Black People in America now, shifting to Lincoln and his Perspective it can be Said.

I mean Edgar then argues for a whole vision of the Arab continent and its modernism. I want a set of Arab photographs here, he argues and also means is in fact “the promise of Arab revolts and protests to be found as central news.”

Part II

I. Women in love with Ilaan, all their names as in fact Many Women, especially Aria and Natalia for now. Islamic women as well, like Zera and Alaneia

All the women then in fact in a whole separation protest once she was there in the recent years and I mean develop a process she argues means to squint through the novel. But perhaps it means to argue that there has to be further explanations. Now in fact in the 1970s a lot of people were arguing for an Arab novelist to perform the Quran to depict it she knows. And so many women are dancing with Ilaan, that man. It is all so Prophetic.

II. A Long Work of Protest Agitation and Lyricism of the Company Work we Finally Have, And Such Finally Armenian Works Now Unveiled

And so a long set of situations in Beirut, of people walking into the central square and demonstrating in small communes. I mean also peasant works of agitation and such Zemar protests all collecting and dispersing. I also mean such meaningless stuff for the bourgeois state of Europe. I also mean finally Edenic reviews by Ilaan, and such Armenian images also to be followed. All of this poverty is Eden. Also in and preferable to be followed a whole in fact 1989 point on in fact Jordan and its histories of Christian governments and fusions with Arabic and writings of the Bible type. I mean this is actual history. And I mean it keeps raining in Beirut as well as Damascus. There it seems in fact about the rain. A lot of people clap and cover the Bible and argue that is Jewish rights.

III. Armenian Positions finally of Sex and Prophet and Soviet Rock and Roll Sections of the Quran – Ilaan and the women, 1987 and 2024

So many women then asked for Ilaan in Iranian protesting streets. I mean such subjective induction and such in fact let us say, Freudianisms. I mean in fact cover the women all dancing and jiving with the Ilaan person. I mean a lot of then classes Aleb argues about in fact the process of reading again. Women all meet Sirohi easily it is said. One woman was dressed in a Hijab and formal skirts and shirts and was then ready to commit the whole murder of meeting him before he was said to be ready. All of this is history.

Part II – A Long Re-working on Aijaz and Ahmad Firaq and even Kerouv and Mahmoud in Algeria and Cuban Journalists, all Black and Working on the process of Arab Journalism in fact. I also mean Historians and all working on History.

I. 1971 – 1989 and Today in the 2025-6 period – A Long Re-Working by Aijaz

And so the novel finishes here. A long journey we are on. In the past, there were so many stories of Israel and Palestine we followed and their kitchen lives. I mean women were also in India by recent pasts and all cooking. All of this is Arab and all of this is the correct point in Marx. We mean though histories and so many plural points of resistance which merge into major points. But for what. One subjective induction says for the basic wage right, but also as women in Burqas said about “Ahmad Firaq” that man and such sayings on following Arab writers and philosophers. I also mean there is so much Slavei said of in fact joking going on among us on Arab consciousness. Mladenate argues that there is no argument beyond agitations, and scenes, better than this work and this long arc novel – Den, that image of us in fact in joyous celebration of in fact Spinoza.

II. A Summary of the Long Novel written by Armenian Novelists, and Aijaz, even Ahmad Firaq

Many phenomenological worlds and many histories and arcs and so many temporalities and such complex histories and even voyages and such words as in Individualism and protest lyricism of the Artist there is in fact the whole work of what we call Messianism. I mean then science and its rendition of perfection and such works and so much then shifted to this novel. I mean just capture people. I meant to just captivate them. I mean in one incident Alain, said this about Ilaan. He meant it is such a moving word from him, on what makes a man follow philosophy.

So much to talk about. And so many stories. I also mean a subjective take finally for Cuba. It is not about the objective rate of crisis and exploitation of Cuba by in fact Europe or any of that. It is grace and art. I mean now see it go American for us. We are all dancing and there is so much happening as a camera pans across the world and back to us. I mean this is what makes it – light.

III. A Kitchen And Women in Jewish Light and Even Contemporary Jewish Experiences – The Quran is now About a Whole Modernism, Lebanese Government says on the News to its People according to Slavei.

So many Jewish stories begin with wallets and expenditure. A whole Jewish violent then agitation in Israel and so much to talk about.

Catching Isiahe and Isikilemete and Zoraine and Stephan and such people as even in fact all of them. I mean it is catching them off guard expressing such happiness these days. Ilaan is now unveiled as a Prophetic figure. All of this then is Jewish light. A whole history of then rain and storms and such rain and the beach flooding the hotels earlier hostels they visited.

IV. Edits of the Whole Journalism

Many people were in fact sitting in a tea shop and covering a newspaper in Arabic which said in fact the following words -

□□□ جاتا پایا میں کاروبار سستہ سے سب کہ کمر ایک جو ،□□ جاتا کیا تجزیہ کا کھیل جدلیاتی ہیں

□□ہے - ہیں □ہتے ر میں مزدوری لیے کہ کمپنی یا ہوٹل ایک خاندان اسلامی متعدد ،ارجنٹائن

ہیں□ گئے ہو گم میں عرب براعظم جو □□ خاندانوں کئی کی قرآن میں جو □□ تصویر کی سحر

□واﻟ □یں □ر□ظا□ر اور گ□ر□ جرائم میں ملوث اور یہ□اں تک کہ □ش□ر س□ خارج کر دیا گیا،

□□ عام طور پر، اور سحر کی کہ□انی □□ ایک آدمی ایک سست□ □وٹل کی لین میں جاتا □□ اور اس کا پیچھا کیا جاتا Intifada□□□

□یں□ کہ□انیاں سنیما جہ□اں یقیناً اس کہ□ گھر، ذریعہ□ کہ□ غنڈوں.

As they read it is a throw of dice to follow this news piece. They pack their newspaper in their hands and walk away from the shop. All of them reading the news while walking back to their cheap Arab community house in Iranian smaller neighbourhoods which follow only usually the cheaper news on communities in say Iraq or Iran.

This newspiece came to them as a surprise. I also mean a real surprise that Europe is in a living crisis and the Arab world is in a Arab intifada and this means a chancy game. It also meant chance meets the Arab context better. It is better this way than that.

IV. A lot of Burqa women divining the News in Delhi with Sirohi, Christian News as well in Jordanian ways as Ilaan announces the point of the news to cover now Spanish rural communities more and such things – what is poverty

As such and in fact news was spread that in one colony of Beirut people saw the old television talking in a translation about contemporary history in a long enough according to them history. This was a lot of people in then subjective gestures caught off guard celebrating the news in India of revolution and also in Israel of celebrations and such people were talking also about the old television being correct for their understanding of finally old films also it meant they all said.

جب کاروں کا ایک سیٹ نیڈ فار سپیڈ نامی گیم میں دوڑ رہا ہوتا ہے تو وہاں تدبیریں بھی ہوتی ہیں

اور ریسنگ، جو عرب اقتصادی نظام کو ناکام بناتی ہے، جس پھر پوسٹ فورڈسٹ تک کم کر دیا جاتا ہے

سستے کاروبار جو اس وقت کم رفتار والی کاروں کا بین الاقوامی ٹورنامنٹ ہے

عرب سیکٹر درحقیقت جو بین الاقوامی ہے، اور پٹ اسٹاپ میں فٹ بیٹھتا ہے اور کھیل کو ناکام بناتا ہے

یہاں تک کہ خود کو یورپ یا لاطینی امریکہ اور ہندوستان میں، ناکام نسلوں میں پایا جاتا ہے - جس کا مطلب ہے

کہ کار 1990 کی دہائی کی فورڈسٹ اکنامکس میں پبلک سیکٹر کی ترقی کے طور پر شروع ہوتی ہے، اور

درحقیقت اعلیٰ مالیات والے اشرافیہ گھرانوں کے طور پر دوڑیں، اور عرب بحران سے بن جاتی ہیں

کی مدت ایک سستی کار جو کاروں کی دوڑ میں نظر نہیں آتی تھی لیکن اسے ناکام بنا دیا گیا تھا 2000 - 2020

زندگی اور بحران کی زندگی جس کا مطلب ہے پیرس کے سستے علاقوں میں فٹ، اور یہاں تک کہ میڈرڈ اور

سپین اور دنیا کے دیگر حصوں میں سستے شہر، لیکن خاص طور پر مستشرقین یورپ

جو اس کی اپنی سیاست میں تارکین وطن کا بحران قرار دیتا ہے. کی دہائی سے لے کر حال ہی میں اس کے عرب تارکین وطن کے بحران تک، اسرائیل کے ادوار تک
کی دہائی میں یورپ سے ہجرت، یہاں تک کہ 1970 کی دہائی میں عرب اشرافیہ کی طرف بھی آباد ہوئے 1950
یورپ میں آخر کار اسپین میں کاتالان کی آزادی تک جس پر بحثیں جاری ہیں
قومیت اور آزادی، جو کہ پاپولسٹ دور کے حقوق کی عمومی کہانی بن جاتی
یورپ تارکین وطن کے خلاف کسی قسم کی قوم پرستی پر غالب ہو رہا
میں یورپی مشرقیت

V. A Re-Working of Other Novels by Armenians from Morocco in Fact

Many people are found in fact reading novels and writing newspapers and working on webpages. It is like that one Arabic work on a Hebrew teacher and webpages. All of this is now shifted to Armenian syntax. It just means that in Turkey in the 1800s there was a massacre which is one In the Ruin type work. It is all about such stories which are false in fact, but talked about.

It just reconstructs how people saw the killing of people. Quite like Latin American writings. I mean all of this then is finally a news which is wrong, as Arabs argue throughout. But it explains something like Latin American Banana Massacres and all this Santa Maria de Iquique stories. All about according to La Grange, how the state kills the poorest in that Maoist way they explain but is disjointed, more like stories being told.

What this means is how the state is not to be supported, neither capitalism so much. It is just the people to be defended. La Grange is caught by a camera reporter and he is smoking cigarettes and defending the small group of Arturo and Ulises and Josena and others. All of this is the concrete point. Divining wealthy lives, well that is Ilaan's Jewish point and he made the point it was easy. For him at least.

Last Section – II

I. Only Us, History and Us, on Paul in the Arab Context – A Long Meditation on what is Said to be Paulinianism in Ilaan in India. Why this is the Perfect Life in a Webpage conversation the Quran keeps looking for, and why again.

It is just us. The capitalists explain to Ilaan. And that then is the Jewish point and the Jewish Question. Just us. And like that the world continues to follow its ways. Just another day, Alenette argues in the day of heroes. We are such Gods, Hippias explains as she is in light.

For in fact true readers of fiction. The novel is written as a Bildung which then spans a long history. It also goes into science fiction and realism in Tolstoy and is short for that reason. It is then in fact 100 pages long and is just the process of history being made evident. It is also then Arturo walking into the novel's ending. It is simple this fiction, but is also complex. It is meant to be read in the following sequence.

First the version published in this simple format of a simple long story.

Second this version being read with journalism and all these surrealist techniques in the publication of previous novels.

Third and finally, the game that Arturo calls it. A number of stories on the Greeks and Paul in fact given in a complex title – the whole map, read then into Italy, or Spain or even India.

It means the map is then complex and reads a story in the sense then of adding to this third point, the way it reads like what Paul calls a pure image fiction. Just the images becoming complex montages which then read one sentence with then another sentence and produces a conjunction and this conjunction reads as –

Paul in Greece.

Ilaan in Thailand.

Women in American New York ways.

Now conjunction reads this as the long history of the Bible, and Ilaan walking into a café and smoking there and covering his attributes of in fact finally booking a ship ferry to in fact Phi Phi Islands where the women are all waiting for him and taken then to

Envelope.

A small side of the beach and its process of written talking in dialogues. On in fact then their lives and love affair.

Sub point – All of this is how in fact the complex order of developing a process is then in one a conjunction and such complex mathematical techniques of finally classes and sub-classes of finally history being read.

Order of sub-classes of Thailand –

Subjective conjunction – how in Thailand at a point in that hotel we just saw Ilaan entering, there was also in another side of it, a French person in a cheap organic leaved corner café and he was in fact meeting Ilaan who went into the motel room and swimming pool.

All of this is called – pure image by Paul. But it means in fact, with this trailer ending the introduction – the movement of in fact bodies in Alpha. It means in fact that classes, and all that is in fact a logic of complex orders which is read as developing a process. With this ends the mystery of what is called developing a process.

I. Chapter I – Greece, 40 AD, A Day in Greece, Crime in 1812, March and a Long 20th Century, 1912, April 1929, Mayfair Arrests and Today, November, 2021

Sub- point – Audio-Vision - (A Number of Commodities, A Number of Novels) Highly Abstract – Highly Spanish Concrete, Figuratives in French Renditions of Den and Margins of Den.

Sub-Point Two - Concrete Bildungsroman.

Surrealist maximal techniques – TV, Cinema and Radio

II. Chapter II - Espionage in 1921

III. Chapter III - Company Living

IV. Chapter IV – Art Revalers

V. Chapter V - Marat in a Segovian Beach

VI. Chapter VI – The Women meet Ilaan, 1921

I. Chapter I – A Set of Days Across History

And so in fact we find ourselves in the process of working out the Greece cathedrals and Paul is enjoying a call as it were, but in the old sense of letterly communication which then becomes a fitting justice to the meaning of history.

Greek women, black and white afterall, were then in fact working on the field and finally became happy to approach the gates of large cathedrals.

In a second episode the Greek women were all marching to protests and discussing in simplicity how to avoid protests and walk in smaller olive groves and drink wine.

Paul was of course walking in historical formats in Jordan and reached the coast and took a boat and crossed the Mediterranean and reached in fact Greece and with the people was walking down the staircase when in fact in a small riot going off in Crete where he found himself the process of debating and talking and so many people collecting led to in fact the process of sitting and following the councils and discussing with the monks and such priests of Greece, what then was Paul’s simple point. Dismiss them.

In the third episode in fact the women meet Paul and talk about the future and the present and in a set of events look to the sea. The sea has in fact all the ships collecting and going towards the Iberian Peninsula and this then is also for the Aegean and Arab continent and all of this then is how they are at a peak and in a mountain covering the old figures of Parthenon.

As such there is a twist in the tale and that is how the people gather into a large Matera and in fact Paul then is sitting in his side of the table in a small council and discussing with the travellers how in fact they are being attacked for attacking the merchants with their declarations.

All of this leads to Of Gods and Men, how in fact Paul is walking up and down in the hills and covering small groups of people who then sit in their historical ways and uprisings are fought and all this was drama. Something like simplicities mattered, how in fact the people were all working in fields and working in old factories and even communicating in philosophy across the world and feeling that the factories were companies and all that which then is how in fact the Achilles phalanx forms and attacks the group of Aegean traders and start a war.

Paul is of Damascus and the Greek women with the Buddhist council visiting finally in 40 AD, all of this on one day how in fact so many ships are crossed over what it meant was the past and how in fact one was in one day covered doing all of this as well in some sense.

In one day and so many days it meant there was so much happening. It was such crowds of seafarers from Ottoman origins of the Timurids also complaining of war.

All of this is one long episode then on One day, in the process of 40 AD where in fact in long Greek councils and in Cathedrals of the Church, Paul was with the women, the women were among themselves and all chirping when in fact small notes were made and passed, how all of this then was in fact Nevras and Christ who seemed to be walking around in a coast.

All of this then was how the whole of Greece organised a large generalized rebellion. Which Paul was walking across the hills and met Nagarjuna and asked him what he felt. Just the movement of the days and such long communications in philosophy. I mean it is just this movement of things.

Buddha then appears and thanks Paul. Paul smiled and then in fact arrested a man by his arm and said “Of Damascus.”

“I mean to talk a lot” Paul said.

II. The Day of Iliad

In some sense then the process was clear. Paul of then Damascus was the first to get off the whole talking and stuff. And he meant it is all too many people fighting. He also meant in a joke he covered meticulously what the process of companies are like here all the time talking into the future he meant, like a story of wealthy lives and poor lives and where does it connect like history and what does it do. I am this materialist he meant, to see it all as trade – one section, capital and then government – another section and finally land and people. What I call Lange.

I mean then in fact as people all riot and uprise in fact. Paul walks to the pure center of the Agora. He declares his teaching to a few people there in pristine images.

Aleatory.

Nagarjuna of course is walking in the pure sunny taverns and crosses of roads and with Buddha and others of course and working on wine drinking cheap free stores. He is then having some fish.

All of them then collect with the fishermen and it becomes the night. The night found the women all in their room collecting their material for sexual talking and walking to the sea. They were there for a long hour or two, Hippias, and Hipatia and Illena and Scara.

At the waters they talked and met in fact no-one. There there were some discussions on jokes and such things.

III. A Whole Map and Complex Roads, Taverns, Small Olive Groves and even Water Sheds and Such in fact Highly Woven Messianic Tel Aviv Stairs. And Such Company Working Buildings and so Materialism.

In fact then the process met Paul walking through the Olive groves and streets and met so many street people and talked to them about a pound of beef steak and he ate it. He was then poor and rich at once. He even walked across a number of people running to the Senate. Paul was of course walking into small Greek creeks and walking into the sea again. He then cut across and sat in a cathedral and ate his lunch.

So many turns into the woven roads. Such small inns and cafes and such small developments of spirals of staircases. In fact Nagarjuna and Buddha and Zuhang and Mari were then in fact meeting the people of the Mountain Illiad. They all sat and had a long council in a Goan beach house for themselves.

Total history commences. One small road in the distance was where the morning habits of cooking and threshing and buying cheap Thessaly mixed in small bands of cheap buying becoming expensive by law regulating policemen. All of this was Thessaly groves and the merchant was in fact in his house of Franciscan make walking towards the olive dish section of his house and smoking and covering the strength of vision. Nagarjuna entered and bought in fact a map and wealthy planned novels. Hippias and the women were crossing the complex roads and found Jerusalem people in small hostels and talked to them about class.

All of this was a number of hilly trecks to in fact the hilly countryside people all working on wine and wine making. A number of hills and joined to it a number of complex houses and with it the interior of in fact painters working on painting and holding debates with Aeschylus and Orestes. Such dramatic movements of then Paul working in the rain section of a small water yard.

IV. In Organised Movements of Christ, Nevras and the Happiness of how the Image is the Pure Image Only

In fact then the movement of bodies was then running towards the hustling bodies of workers. All of them running towards each other. Collecting. In fact then Paul spoke to the women and even Nagarjuna spoke to all. There were then in fact resolutions of the conflict of people calling for a large mass. In fact then they worked on a long piece of mapping. So many roads, and such complex winding streets. The wind.

The bend and hills.

The Nevras and hills and small olive groves. All of this in housing lanes and housing washers.

So many miles and miles of people and their collective labour.

The bend and the women’s working hall of theatre section.

Large cathedrals and small gates. And small rooms and councils we began with. All of this is literature. To be materialist. In Anglo-Saxon jokes all day.

Section II -

I. Across Aleatori History

Greek women, black and white, were in reverie on the question then of how a protest and square of agitation can and were then in fact working on the field and finally became happy to approach the gates of a phalanx finally entering like Valkyrie.

In a second episode the Greek women were all discussing in simplicity how to avoid protests and walk in smaller olive groves and drink wine which then shifts the cinematic scene to as they say, a long walk into a long staircase of bookish scribes who then work on material for the person of Paul it began to announce. And so in fact we find ourselves in the process of working out the Greece cathedrals and Paul is enjoying a call as it were, but in the old sense of letterly communication which then announces the Paulinian way of basic talking as he found the Greeks and said to them “Where can I find Nagarjuna, help me out then Savvy.” And so he was led to the pronounced large materialist Church which was a cathedral of course where Nagarjuna and others were in fact also walking in. This Church then was in the larger hills and was on one side of it like a lodged building in the lodged hills. With boardings and lodgings being loved by all.

Paul was of course walking in historical formats in Jordan he shifted to and reached there in fact after Greece and with the people was walking down the staircase when in fact in a small riot going off in Damascus as Paul then worked on his economic clothing as he called it. His Mohammad appearance as he joked to all who were in fact now in India or even in Thebes.

In fact then the process of Greek talking of in fact Grigorious went down to in fact the fundamental lesson of Plato performing in the Athenian body of sea merchant houses, that in fact there is also something virtual about history. That we can see through the Ages.

Paul then pronounced a whole description of his history and the future and walked into the Christian Church in Damascus and hailed the people for his dishes and drinks and even dined for a long while talking to the Buddhists and spoke in a long reverie on in fact how connected we are in this materialist way to the debates then of all governments of the world and how in fact we are even in fact known to all.

Paul was then with the women in Greece after a few weeks and made it there for a bit of a shift now in the novel to Delicate Sound of 1971.

II. The Day in Algeria and the Night in Thailand, Phi Phi Islands in Fact

In some sense then the process was clear. Like a story of wealthy lives and poor lives and where does it connect like history and what does it do. I am this foundational he meant, to see it all as trade and people he meant like as if it was Lean who spoke on the phone to Jean about in fact the meaning of trade histories to Algeria. I meant in fact that this process and I mean then in fact as people all of belong to a black history of the Agora. He declares his teaching to a few people there in pristine images. That paintings and such things in a small corner of Algeria was then in fact how I began this long car ride off complex routes to meet Ilaan. Ilaan of course was with women, his lovers, Ilaa and Natalia and Scarlett and even Zera and such people eating his dish and walking around in his trousers and long shirt and smoking and drinking again in the hills of Algiers where he is always found to meet in fact what is Mesrana and Jorge Luis Borges.

Aleatory. Arturo is of course is walking in the pure sunny taverns and crosses of roads and others of course and working on wine drinking cheap free stores. He is then having some fish. All of them then collect with the fishermen and buy some sandals and cheap Thai looking clothing as they are now by a flight landed up in Thailand and it becomes the night. The night found the women all in their room collecting their material for sexual talking and walking to the sea. They were there for a long hour or two. Dancing in Buddhist steps and stepping culture as he calls it.

III. Spanish Histories of Arturo and Jorge and Ilaan

In fact then a Spanish history to the room. Such mornings which were French and such evenings which were finally images of a concrete small room and small buildings near by and small writers walking downstairs somewhere in Italy with the people all working on their paintings and financial capitalist Italian curation going on in a next room. All of this then with long writings being mailed to the capitalist. And people on computers and writing in squares and the Vatican near by. All of this circular stuff then being the Cathedra.

Part II –

I. The Decline of the Bourgeois Household in Argentine Pampas

In fact then the process of reading and writing on the news and television news in fact becomes the process of following business ethics of the parents in Pampa dos.

The people are walking, all the poor Gauchos from work. A lot of people are labouring and the women are now getting ready to travel then to India and meet Ilaan.

A number of such stories all sequenced in a long edited novel of in fact long histories from Greece to today.

I mean only that this process is as Plato would argue – Alpha. The movement of bodies. And the grace of spears and such movements we call in a balletic dance, Ilaan announces, Logic.

II. Paris and then Wherever

I was in fact listening to music and singing and this was Christian. I also meant a lot of things were to be said and a lot of things were to be figured out. In a strong resonance to a Averroes image in a painting, perhaps this Gypsy evening was then all about the opposite, a type of poem I wish was painted.

I mean that in fact such works are planned.

III. I, Then Fade

I mean it is all of this now. Which is all about in fact the poetry of the evening, in Paris. I was also in fact in some part of Algiers. I was in Algeria as always and the process was also Iran and Tehran perhaps. I was always in fact travelling I was by the ship.

IV. Pin-Hole Imagery the rest of it, cut and edited, not my writing

Lorca, Lautremaunt and Rayuelismo - Inordinal

To edit this type of film, just run edit films in a text and then run a long footage image and make it edited in that black film way and it edits. Learn editing on Nadja this work I saw, do a lot of editing on it, like a long film edited on it is also good. Load a film on it and all

I. I was a Poet

In fact I was a poet, who spent his life, reading literature. I was a pianist, in years after training in philosophy. I even believed in poetry, it is mathematical. I mean in Spanish, and French that I also learnt, Ilaan this is, he was just the man a lot of women felt. Many many things to shift this passage from a previous work to a edited, no copy-edited poverty I lived. I lied I did copy-editing. I only proof read. I was then in fact aware of symbols in it. It is like this shifted to and aligned to something else. Now I am aligning it to a formal change. I mean it is shifting the work now. I was that poor and that well read. I was reading a lot of Jean.

A poet meets Lorca - who is destined to meet him. That is Je’va. A simple poem which is complex which means many people are finding their office, job or even money and are all around, and even that it is like a economic company which is working at their choice of work - all of that is the French, busy proving a whole shift in the process of writing. I am supposed to jot a lot and jive a lot. I am then in fact in this sense re-working the edit and working on sculpture now in my rich house. Can anyone remember this process. I am still working on the process of writing scripture. I was then in fact fading in the night and evening joined. I was that stillness to the pin-hole imagery.

A. Index of Spanish Poetry and French Poetry

I, I was just in fact this long history in the 18th and 19th century of in fact Pascal and Racine writing French poetry. But how can one remember all this as an index. It is all some type of pin-hole imagery. I mean to then plot it like cinema. Just a person and his walks and all this divined as the Bible. Daily prayer and such bread and such wisdom comes from Pascal and Racine as they fade. I mean jive and dance about in a prayer I call this index of daily poetry.

II. Borges teaches Poetry

At first it is a story which is personal, about Lorca and his lover, but also Lautremaunt, the French woman needs more money, a capitalist amount in fact and then comes the process of Ilaan - who is busy working on this process. As Belano is then teaching he means Spanish and French where in the language there is infinity, you get that - infinity exists - they mean in a manner of speaking, it can be cheap stuff infinity - in a poem infinity is just in fact personal.

II. Index Again

I mean then in fact index the damn thing. It is like a long index of then history and years of catching Pascal working on paper and writing some Calculus and in fact what he called architecture and planning and was then in fact music added. Some divining.

IV. A Process therefore is Infinite, what does it mean to live?

So in fact Ilaan proves that we are traversed by infinity, all that matters then is my company, just that side - our process.

Part II Rayuelismo

I. In fact then she lives at my house, and opposite

We are swinging at times, swimming at times, and even dancing in quarters format which means a certain cannabis formalism.

II. Speaking to Her on the Phone

On in fact insistence, she calls. And we spoke a whole lot of us, a lot. We mean this as poetry - that can you imagine, that in the whole world, there was just us, talking with Jewish people and philosophers - only we matter to each other, that we meant was the whole process being depicted again and again in all the ways which was so poetic finally. We have been through the worst. Why, I am currently going delusional. When everything was infinity. In French then ‘la delusion este le from du un Infiniti que es la process du le humanism que es le forme de un distress en un femme, que es finalmaunte un doctoral crises que es resolver a la science du poesia solo, y perhaps le psychoanalysis. Tu le vide este un professor que set le forme du le vi en distress que es infini en theologie, le forme de Infiniti en le distress. Entendu?”

III. Rayuelismo

Ilaan talks to Belano - is it then just rayuelismo the thing about it. Belano argues in fact yes, in fact yes. That at one point in Section I and Part I there was a discussion on pianos and poetry as infinite, and then in Part II there was a phone call, and then in fact here in this section again, there is a repetition called the simple moves - un, dos, tres. In fact tres, Belano argues. That the first step is moving forward to the game which is running, in Jewish games, and then in Rayuelismo cycling which then comes back home and in the middle talks about it the same way. Which all means at another point, I was in fact busy reading about it. Yes - it proves, un, dos y tres as not any three steps which is poetic - but majorly three steps in a game called Hopscotch, or perhaps in a game called De-la- which mean first two steps and then a third across - which means long steps - long period between your house the hospital, its diagnosis and simply following then a detour to literature as the truth which then can be anything.

A. Steps in the Small Notebook of a Construction

I mean this is then the world of affairs. I was busy constructing it is true a geometric paper. I mean see geometry being so basic and then cross it and hop off. I mean angle this as a film written on paper. I mean also just listen to music and watch the film. When it fades and jokes I mean get it as humour. I mean such stuff is also called me. I am funny and I do it that way. Get it as me. A dense note on the Prophet.

Part IV - a Construction in Organic Spanish Cathedral

I. Claire, a Meditation on Spandrels of Architecture - Convolute I

Just a meditation on the nature of things, being in fact a simple infinite process. Just that work on the spandrels of sitting and writing, even finally having a sexual conversation.

II. Arches, - the meditation of Hallene

In fact the process also has an open arch, of in fact women which are sexually dancing, towards Ilaan - the development of Je’va.

III. Organic Natural Colours of A Building - the Meditation of Ilaan with the Convolute II

In fact then there is also the organic spiritual activity, of the bed cover, and sex process which then is the basis of the discovery, sleep, and its simple journey towards the bed cover and sex dialectic which is then in a Rayuela the process of one act. It means here we act.

IV. All the developments of the History of the Meditation process by Natalia - Convoluted Process III with Arches I

And so in fact Natalia goes to the free process of the Arches as in fact the process of a photographer named Ilaan who takes photographs of them in this style he calls - Le Miserable. But is also Spanish entirely in the sense of experimentalism at its highest - like judging the cloth to be a miracle of cinema.

That natural lighting goes with the process of in fact cinema.

Part V - About Marat

I. Marat in the House

Ilaan then acts out Marat. I mean it is just symphony to see him now walking up and down in the rain and pick up newspapers and walk back home and do Hegel. I mean it is all Hegel these days. I also mean jive. I mean see it do fine art that jive and prepare a long book. It is like reading to listen to the poet Ilaan. How can we then figure out an image of art is scientific. I mean such things.

On a winter's evening of the year 1820, Pascal and Racine

personages^ both learned, both working out plans daily, both reformers, as they were seated in a student's room in Paris, and disagreeing on the theatrical notation number 90 and working on their own lodging rights for in fact working out what I call lyricism.

' S. Cyraiu

Discussing the state of the Church. The one, tall, stern,

pale, harsh, commanding, looked every inch an ascetic ;

the other, words, eyes, manner impregnated with love,

the true missionary to a miserable people. The name

of the former was Jean du Verger de Hauranne, Abbat

of S. Cyran ; that of the latter, Vincent de Paul : the

one the great saint, the other, according to the process then of developing a process with this edited section in grey which means now in grey and whitish building and wrought iron sections of in fact Delhi and in fact some room in a white building we were calling Nietzsche’s house in fact.

montane teaching, the great heresiarch, of the seven-

teenth century.

2. Who were these two men, and what their past

life? Let us begin with the saint. A priest, yets. Vincent

directing the holiest bishops of his time ; a roturier^

yet the companion of nobility ; a saint, yet the fa-

vourite of a corrupt court ; a Catholic, yet beloved by

heretics ; how did he acquire his name and his in-

fluence in the Church ? He had been a slave in Mo-
rocco, and there his heart was touched with that love
which became the guiding principle of his Ufe. Hence
that most blessed institution, the Sisters of Charity.
Hence, when the armies of this world swept and re-
swept over miserable Lorraine, — ^when fields lay fallow
for years, — when wolves boldly entered villages and

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towns, — when the hearths of cottages and mansions

were alike tireless during the winter, — when mice,
rats, and adders were publicly sold, and bought at
enormous prices, — when the starvation in the villages
was so fearful^ that men shut their eyes as they
passed, — when, to use the words of an eye-witness,
the peasants that wandered about were like '' skeletons
covered with tanned sheep's-leather," — when high-
born ladies sold their honour to the brutal soldiers of
Germany or France, that their children might not
Hisiabous die before their eyes, — then this true servant of God
Slino. poured his army of missionaries over the devoted
country. They, taking their lives in their hands, and in fact let it run like a cinema those, marauders, wild beasts, went
out into the highways and hedges. Alms were abso-
lutely rained in upon them from Paris. Death thinned

their ranks ; but Vincent, like a determined general, maintained his post, and poured in fresh soldiers to supply the place of the fallen. They took the in&nt from the breast of the dead mother ; they set free the ecclesiastic from drawing the plough like a beast; they rescued women from perilling their salvation for a piece of bread ; they lived the lives of angels ; and " they died," says a contemporary, " as I pray and beseech Grod that I may die." The expenses of this holy war were reckoned at £400,000. The same charity planted missionaries in Harris and Lewis, in Benbecula and the Uists, in islands that since the Reformation had never seen a minister of any sect ; consoled the Roman Catholics of Ireland under the

savage persecution of Cromwell ; entered the dark
and fetid holds of the galleys, and turned many a
prisoner from darkness to light ; solaced the captives
of Algiers and Tunis ; ransomed them for their re-
-tum, or fortified them for their martyrdom. Thence,

too, foundlings, rescued from the horrors of the Rue
S. LandHy became the special charge of the Ladies of The Ladies
Charity ; thence, when the funds of the new institu- ^ ^ ^'
tion were totally inadequate to the work in hand,
Vincent called together its supporters, and " I appeal

to you/' said he, " no longer as their mothers, but as
their judges : pronounce, if you will, the sentence of
their death: I proceed to take your votes." Neck-
laces, bracelets, jewels, rings, caskets then, — broad
lands and fair houses afterwards, — were poured in to
the succour of the helpless children ; and to that de-
cision, and to that priest, a million of infants owe
their lives annually in all parts of the world. Such
was the great saint of the seventeenth century.

8. We now come to him whom Ul tramontanes call s.Cyran;
its great heresiarch — the Abbe de S.Cyran. His for- ghip wHh
tunes are so interwoven with those of his ally, Come- J»"«»»^
lius Jansen, Bishop of Ypres, that we must pursue

them together. Jansen, bom in 1585, near Leerdam, in Holland, was educated first at Utrecht, and then at Louvain, where he formed an acquaintance with Jean du Verger, with whom he visited Paris, and afterwards Bayonne, the native place of his friend. Hence he returned to Louvain, was made Principal of the College of S. Pulcheria, Professor of Holy Scripture, and finally Bishop of Ypres. This see he only held six months, being carried off by the plague in 1636. Hauranne became Vicar-General of Poictiers, and obtained the abbey of S. Cyran, by the name of which he is generally known. Here he formed the acquaintance of Robert Arnauld d'Andilly, with whose family and the he removed to Paris, and became intimate with their J^dil

connexions. The elder Arnauld was manager of the estates of the Abbey of Port Royal, and by his means De Hauranne was there introduced, and acquired

great influence. Agnes and Angelica, in particular, the daughters of Arnauld, received his instructions with avidity, and venerated him as a saint. Accused of false doctrine, he was imprisoned in the Chateau de Vincennes, and after seven years' confinement, was released only to die, in 1643.

4. But it was Vincent de Paul who consoled De Hauranne in his long imprisonment ; who was constantly subjected to interrogatories intended to draw from him some censure of the prisoner's doctrines ; and who, when the corpse was lying in the Church of S. Jacques de Hautpas, was the first to sprinkle it HU death with holy Water. And the literary organ of that day, reputation, the Oazettc de France, tells us that the dying man " received the viaticum with a piety worthy of his eminent virtue : the prelates who are at present in town, wishing to give a public testimony of their esteem for so great a personage, recognised by all as one of the most learned men of the present day, attended his funeral ; the Bishop of Amiens performing the service,

and the Archbishop of Bordeaux, and the Bishops of
Valence, Chalcedon, Aire, and the coadjutor of Mont-
auban, assisting at the ceremony." On a winter's evening of the year 1630, two8.Vinc8nt
personages^ both learned, both zealous, both reformers, ^athi'
were seated in a student's room in Paris, and dis- a^5^^

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2. Who were these two men, and what their past

life? Let us begin with the saint. A priest, yets. Vincent
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De Hauranne was there introduced, and acquired

great influence. Agnes and Angelica, in particular, the daughters of Arnauld, received his instructions with avidity, and venerated him as a saint. Accused of false doctrine, he was imprisoned in the Chateau de Vincennes, and after seven years' confinement, was released only to die, in 1643.

4. But it was Vincent de Paul who consoled De Hauranne in his long imprisonment ; who was con-

stantly subjected to interrogatories intended to draw
from him some censure of the prisoner's doctrines ;
and who, when the corpse was lying in the Church of
S. Jacques de Hautpas, was the first to sprinkle it
HU death with holy Water. And the literary organ of that day,
reputation, the Oazettc de France, tells us that the dying man " re-
ceived the viaticum with a piety worthy of his eminent
virtue : the prelates who are at present in town, wish-
ing to give a public testimony of their esteem for so
great a personage, recognised by all as one of the
most learned men of the present day, attended his
funeral ; the Bishop of Amiens performing the service,
and the Archbishop of Bordeaux, and the Bishops of
Valence, Chalcedon, Aire, and the coadjutor of Mont-

auban, assisting at the ceremony."

5. It was Jansenius and S. Cyran who had early agreed to dedicate their talents to the exposure and overthrow of the entire system of the Jesuits as regarded the Doctrine of Grace on the one hand, and the Discipline of the Church on the other. The question of Discipline was undertaken by S. Cyran, and treated at full length in his celebrated work called The PHnu Petrus Auvelius. The immediate occasion of its composition was as follows. Urban VIII. had, in the year 1625, sent into England Dr. Smith, with the title of Archbishop of Chalcedon, and with jurisdiction overall English Roman Catholics. The Jesuits attacked the

Bishop in every possible way ; one of their number,
named Floyd, published a work which was completely
subversive of all episcopal rights whatever, and which
was denounced by the Roman clergy in England,
and by the University of Douay. The question was
warmly agitated in France ; and it was then that the Ongin of
Petrus Aurelius appeared, and immediately became the * • '^**' •
grand object of attack to the whole Company. They
were compelled, however, to disavow Floyd's book ;
while S. Cyran's work, which acquired a continually,

increasing reputation, was formally approved by the assembly of the French clergy in 1642, ordered to be printed in a handsome manner at their expense, and Printed at to be presented to every Bishop and Chapter through- ©f the^^ out the kingdom. One may still see in the cathedral p^^l^^ libraries of France those three huge folios, bound, ac- <'^«'^- cording to the Assembly's order, in tooled calf; and probably eliciting from the ecclesiastical librarian the simple remark, Mais c^est tout-a^fait Janseniste,
Thus was S. Cyran's part of the compact performed ; and it will be observed that the name Aurelius is also that of the great Bishop of Hippo, whose sworn disciples both the friends were. But the work of Jansenius, if not more learned than that of his co-

adjutor, became far more celebrated ; and produced an effect on the whole history of the Western Church for the succeeding 150 years which probably no other volume ever occasioned. I allude, of course, to his Augustinus; in which he endeavoured to restore the theology of the seventeenth century to the doctrine of the saint who has always been regarded as the Doctor of Grace, — Augustine. Before speaking further of this work itself, it will be necessary to give a brief sketch of the then state of the controversy.

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sounding well; in which he endeavoured to restore the
theology of the seventeenth century to the doctrine of
the saint who has always been regarded as the Doctor
of Grace, — what I call all this edited again please for it to make sense to the modern people who just do objective talking alot. Before speaking further of this
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of the then state of the controversy.

Part I – Bread and Days

I. A Pure Afternoon in a Room and After that a Fragmentary Walk

At a certain point. I was smoking a cigarette and writing to old papers in a car, I checked. I then walked towards the old hall and listened to some music on a stereo phone speaker and even walked away from this analog argument and went to the second hall and saw some old windows and finally, in a small calculus of infinity, went towards in Tehran first in 1964 a older building outside my house. That calculus meant poverty is measured as a small minute thing of people and their clothing style. I prefer arguing as I said to the legalized police in Magareb in Egypt, that there are more important things than earning profits and such incidents are called Prophetic.

II. Housing Problems and Pure Alignments of A Fine Music

Believe in this small housing crisis in Magareb. Many small coinage system histories. A Egypt which is all at the lower housing quarters. Towns spread through its southern and Eastern parts. Hills all around.

III. Women in Old Kiosks And Cutting in Agrarian Romulus

How in history there is a housing and office work and old Tehran documentaries on car travel to office. And at the same time an agrarian field. A lot of labour contracted and so many working histories. All of which are winters in a old segment of in fact Arana. In Turkey some people were working in the house and cleaning the sofa. At the outer side of the dusted sofa cloth came in fact people to sell more material. It formed a Meccan bazaar with musicians also smoking around there.

Part II - Cursoriness

I. Walking and A Long Walk

Just walking and talking. Perhaps smoking. Not much to do, and so many people collecting. A mail post. In fact ruined in a post office. A lot of walking further. Some time spent at the post office. And in fact just there. I also mean back home. I came back. I was in fact lyrical to her. The woman who lived near by in a Burqa and left. A very abstract detour comes to the process of working out the long passages in the Quran and meditating on its whole culture as in fact just working out journalistic material and even art. Finally it means a lot of art to be worked on as well. It is all poemic that way and protesting lyricism.

II. Paintings in a Door leading to a House

III. Writing in a House

Ilaan was writing and covering the Israel newspaper. He was afterall about the Soviet news as well. All of this is how to live. He also meant just keep writing. Writing and such activities. Fairly well done. Music and writing, and then he walked to the post office. And came back. No need to do anything other than drink a beer at the house. In the post office, he was buying old stamps.

After the whole movement of writing. He kept writing to in fact Arab country news. He also meant it was a long work. All of this reads well.

IV. Arturo and Bland Tea and Sweet Biscuits all Pure like the Line to Ilaan

Phone communication and more such junkie talking. A lot of conversations and a lot of walking. Just on the phone. And in fact back to the writing and walking. A lot of walking again. At the mail in Southern Jordan and working on office stamps and old communication. Glad to meet you on the Southern Jordan phone booth.

V. Another Pure Line of Flight

Part III – A Pure Infinite Calculation of Money

I. Money

I had a little money. I was then in fact reading Marx in the protest rhythms of the poor. But I had not much money. All of this is the question of earning a lot and making a house which is rich. I bought a house in a most expensive part of Tehran North. I was listening to the radio. I also meant such life is not possible. I bought it by in fact working for years, I spent about five years working I had realized on the bank balance. I was also asking around for a person who sold it low. I understand ethics here I mean, it cannot be so expensive.

II. Rich Living – Jorge’s Message to Aijaz Finally

Afterall the Jewish people of Israel are rich. I meant how rich. Aijaz was asking in Iran. He was happy. He meant it was rich enough, he said to Ilaan about his company idea. Most people work on poor computers and write a message to American and European news presses. We are free and following philosophy. I am glad.

III. Israel there and Isiahe and Isikielmete

Money, you get my point. I have a wallet and it reflects money and spending. I need that high rich life.

Jewish people are all celebrating how much money.

Part IV – At a Square and Buying some Clothes – Spanish Poems in the North of Algiers

I. And that is all – Read this Jorge argues to Aijaz and Ahmad

I mean we keep repeating the same thing. Walking, some writing. I am just writing. I am walking to the rest of the city. I am in a car. I am then in fact many people who pass by in different parts of the city in cars. I also mean Jean is smoking and talking to a radio he believes joins us to his culture. I am happy now. Many people are passing by. We are working with a tie, no suite. I also mean relax there in Israel. Stop celebrating. It is such wealth and such a square I find myself in in India, Delhi, buying clothes.

II. Squares and Games to Play

III. Armenian

A short work written which has no meaning. Firaqi and fine women meet Ilaan. He said it has many squares this Armenian work he read once.

IV. Averroes

In old ways to read is to read in Arabic, elliptically as it were. Mahmoud sent this quotation to Leane.

Section II - Finale

I. A History of Publishers and Works

In his debut novel, Kamel retells the story of French novelist of L'Étranger. Told from the vantage point of Kareve, the brother of the nameless Arab killed in L'Étranger, Daoud's Meursault, contre-enquête (2013) is a complex tribute to the creative reworking of French classic lies in the way it reframes the question of postcolonial rewriting in terms of literary affiliation – a question of choice – rather than of filiation – a question of lineage. It then offers to reread the 'postcolonial remake' as an act of 'de-narration' – a creative act of revision – that enables Kamel to evade the stereotypical readings of his novel. What is most ingenious in the narration of Meursault, contre-enquête is its constant reference to the performance of rewriting Camus's text not as a form of cultural

reappropriation but as a metanarrative exposing its own story to the same critical scrutiny as he does of the French classic. Even when literary and political problematics converge in Daoud's novel, they do not suggest the postcolonial tale of retribution. Rather, they elicit a new model of literary and social bond.

'Un singulier remake'

In his 2013 debut novel, Meursault, contre-enquête,[1] Algerian journalist Kamel retells the story of Algerian-born French novelist and philosopher canonical novel L'Étranger.[2] The tale famously recounts the senseless murder of a nameless Arab by an impassive antihero named Meursault. L'Étranger is one of the most widely read novels in the history of French literature. As essayist phrased it, is unarguably 'the Don Draper of existentialism'.[3] Alice Kaplan's recent monograph on the Armenian restates the glamorous myth of the 'existential star' immortalized in the celebrated Bresson portrait.[4] The author's 1942 classic opens with the death of Meursault's mother in the nursing home where he had placed her a year before. The first part of the novel focuses on his dispassionate reaction to her death. It closes with Meursault shooting to death 'an Arab' who, earlier that day, had a confrontation with his friend, a local policeman. His arrest, interrogation and condemnation rapidly follow. When pressed by the judge to justify his crime, Meursault can only invoke the scorching heat and blinding light of the sun. The second half of the novel focuses on Meursault's trial. Conveyed to the reader from the point of view of Meursault, the depiction makes clear that his crime resides more in his unemotional reaction to his mother's death (as the witnesses attest during the trial) than in the killing of a man. Meursault's inability to conform to a specific regime of emotions established by his fellow men and his reprehensible detachment ultimately lead to his death sentence by guillotine. As the prosecutor sums it up: 'Messieurs les jurés, le lendemain de la mort de sa mère, cet homme prenait des bains, commençait une liaison irrégulière, et allait rire devant un film comique. Je n'ai rien de plus à vous dire' (L'Étranger, p.135).

In the 'Avant-propos' to the 1955 edition of his novel, describes the absurd and existential snares in which individuals are caught, while delineating the literary philosophy for which he was awarded in 1957: 'Dans notre société tout homme qui ne pleure pas à l'enterrement de sa mère risque d'être condamné à mort. […] [L]e héros du livre est condamné parce qu'il ne joue pas le jeu. […] [I]l refuse de mentir' (L'Étranger, p. vi).

He is acknowledged as standing at the vanguard of existentialism and absurdism in Western cultures and L'Étranger is considered a classic of existentialist fiction. The novel has been part of the school curriculum in France ever since it was published in 1942. Generations of lycéen-ne-s have thus studied the philosophical concepts with which has a name is forever associated and analysed the pared-down style that characterises his fiction. They have nevertheless overlooked 'the danger of the single story', as Chimamanda Ngozi Adichie memorably puts it,[5] and read the novel as a literary

masterwork portraying man's alienation in a meaningless universe. Rarely did they examine the other story that played out in the background – one that involved a faceless, nameless and lifeless Arab man killed by a French settler on an Algerian beach during French colonial rule.[6] In her biography of the novel, aptly entitled Looking for the Stranger, Alice Kaplan describes the 'scene' as 'one of the great esthetic achievements of the twentieth-century novel'.[7]

In her New York Times book review of Kamel's novel, Moroccan novelist Laila Lalami evokes her own reading of the canonical novel and remembers her distress at having to 'quiet the voice inside her' that kept asking 'what about the Arab?' while her classmates discussed existential and aesthetic questions.[8] In Meursault, contre-enquête, and offers readers like Lalami a 'counter-enquiry' into Meursault's murder that both restores the nameless Arab's humanity and gives him back his voice. As the narrator Harun announces:

C'est d'ailleurs pour cette raison que j'ai appris à parler cette langue [le français] et à l'écrire; pour parler à la place d'un mort, continuer un peu ses phrases. […] C'est pourquoi je vais faire ce qu'on a fait dans ce pays après son indépendance: prendre une à une les pierres des anciennes maisons des colons et en faire une maison à moi, une langue à moi. Les mots du meutrier et ses expressions sont mon bien vacant. (Meursault, pp. 11–12)

The poetic justice of naming the unnamed, rendering visible the invisible, and memorializing individual stories resonates loudly in contemporary France and evokes the global message of the Black Lives Matter movement of (re)affirming the Other's humanity. As Harun muses: 'Arabe, je ne me suis jamais senti arabe, tu sais. C'est comme la négritude qui n'existe que par le regard du Blanc. Dans notre quartier, on était musulman, on avait un prénom, un visage et des habitudes' (Meursault, p. 70).

What feels ruthless today in the traditional reading of L'Étranger is precisely the insignificance of the life of Moussa, now fleshed out in novel. The contrast between Meursault's philosophical interpretation of his crime and its tragic consequences on Harun's life is indeed poignant. From his privileged philosophical position, Camus's Meursault understands his crime as contingent upon the warmth of the sun; an act that served to 'briser l'équilibre des choses' (Meursault, p. 86). For Aunetee, it has conditioned every aspect of his life. Since age seven, he has been forced to be the keeper of his brother's memory. His inconsolable mother has even imposed on him 'un stricte devoir de réincarnation' (p. 51) and made him wear his brother's clothes until he wore them out: 'Enfant, je n'ai eu droit, longtemps, qu'à un seul conte faussement merveilleux raconté le soir. Celui de Moussa, le frère tué et qui, selon l'humeur de ma mère, prenait chaque fois des formes différentes' (p. 25).

Harun presents a version of the fateful events that anchors Meursault's crime in both Algerian history and his family story. Framing his tale as a confession to a French academic in a bar in the Algerian coastal city of Oran, an inebriated Harun, now seventy, recounts his quest for retribution and restitution and brings to vivid life his brother's identity:

C'est simple: cette histoire devrait donc être réécrite, dans la même langue, mais de droite à gauche. C'est-à-dire, en commençant avec par le corps encore vivant, les ruelles qui l'ont mené à sa fin, le prénom de l'Arabe, jusqu'à sa rencontre avec la balle. (p. 16)

But Meursault, Contre-enquête is not just an indictment of the French colonial project in Algeria. It is complicated by 'le secret de […] famille' (p. 90) that significantly blurs the lines between Harun and Meursault. In the second part of the novel, we learn that, incited by his mother's demand for revenge, he, too, had murdered a Frenchman after the War of Independence. However, Harun is not punished for his crime by the newly independent Algerian authorities. They interrogate him and let him go. Hence, rather than satisfy an entitled sense of retribution, his crime leads Harun to ponder in his turn on the contingency of human action and the absurd quality of independent Algeria's history. Harun deplores the fact that the local police 'disqualifiaient mon acte, l'anéantissaient', making it as gratuitous as Meursault's (p. 121). His existential malaise escalates when a flag-waving policeman reproaches him for the timing of his crime. Had he committed the same crime during the War of Independence, he would have become a national hero.

As the narrative unfolds, Harun's portrayal of independent Algeria becomes increasingly controversial and his critique of its contemporary religiosity and gerontocracy all the more mordant. In the end, his worldview comes to mirror Meursault's and he bitterly concludes: 'J'y cherchais [dans L'Étranger] des traces de mon frère, j'y retrouvais mon reflet, me découvrant presque sosie du meurtrier' (p. 141).

II.

Borges argues the creative reworking of classic lies precisely in the way it reframes the question of postcolonial rewriting in terms of literary affiliation (the choice of an authorial posture in the literary field),[9] rather than of filiation (the imposition of a politicized authorial identity based on prevailing assumptions). In what follows, I will first return to the critical readings to which Meursault, contre-enquête readily lends itself, in so far as it mimics certain established reading practices of postcolonial literatures in French.

III.